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**SEXUALITY AND COURTSHIPS OF 19th CENTURY VIENNA
VS 21st CENTURY AMERICA THROUGH THE ROLES OF
ALFRED AND SAM IN *ROMANCE, ROMANCE***

by

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BA Theatre from Mercer University 2005

A thesis submitted in partial fulfillment of the requirements
for the degree of Masters of Fine Arts
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in the College of Arts and Humanities
at the University of Central Florida
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2008

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ABSTRACT

For my thesis, I plan to research the sexuality and the process of courtship, and the differences between 19th century Vienna and modern America, specifically as to how it relates to my characters in *Romance, Romance*. My interest in the topic springs directly from the script. What I mean is, my initial idea of sexuality of the 19th century is very Victorian and straight-laced, where as I think of modern day as very sexually liberated. However, in the script, the first act, set in Vienna, is much more sexually explicit and active.

In fact, the second act is all building up to an affair that does not even occur. Working as these characters, I believe that a historical view of what sexuality was actually like outside of Victorian England will lead me to a much better understanding of my character, and his particular past and desires for both sexual partners and potential mates.

I also believe this research will assist me in constructing the modern character of Sam who can all at once love his wife, desperately want an affair, and cower away from said affair when the opportunity finally arises.

Another interesting impact this research will create for my work is the juxtaposition of these two time periods and their individual codes of etiquette for behavior in this play. While the play is divided into two separate one-acts, they are presented together as one collective work, so the combination of each piece clearly leads to comparisons and further understanding of the other play.

I believe this research will not only enlighten me about these two eras but also enlighten my performance, and assist me in effectively carrying out this complex pair of roles with a richer character developed. It also will provide me with a better understanding of the juxtaposition of these two plays, why they are paired together in the way they have been, and how

this juxtaposition is effective in this particular work of musical theatre.

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CHAPTER ONE

INTRODUCTION TO THE PROJECT

When I was cast as Alfred and Sam in *Romance, Romance*, I was presented with a very unique opportunity. Not only was the sheer volume of the role considerably larger than any I had ever attempted before, but I was being asked to portray two very different characters in a single play. Not only were these two characters different, but one character was from modern day, while the other was from just over one hundred years ago.

As I read the script, and listened to the music of the show, I came across an interesting contradiction from my personal expectation of the two time periods. When I think of the turn of the century, I think of classic Victorian England. I envision a very sexually limited and strict society compared to our own. When I think of modern day, I think of all the sex in mass media, the sexual revolution, and women's liberation...a very sexually open world. However, in the script, all of the sexuality occurs in act one.

In act one, Alfred meets with his friends, and proceeds to kiss his friend's wife (at his friend's request). Upon their second outing together, she sexually satisfies Alfred. On the other side of the table, Josefine (the female lead) is what is known as a *demi-mondaines* in the French world (or a well cared for mistress). Once Alfred and Josefine begin a relationship, it takes a matter of only a few days before they are sleeping together, and each refer to their sex lives as intense.

In contrast, however, act two has hardly any embodied sexuality. Sam and Monica talk about sex a lot, and there is a great deal of sexual tension, but the social and emotional pressure keeps them from ever actually doing anything about their feelings. This made me think greatly about my opinions of sexuality in history.

Through this thesis, I hope to discuss not only my personal journey through the script and score of *Romance, Romance*, but also provide a historical look at the sexuality and environments in which each act takes place. I also want to provide a

detailed script and score analysis for the characters of Alfred and Sam so that future actors can use this information as a spring board to make their own decisions about this play and these characters.

CHAPTER TWO RESEARCH AND ANALYSIS

Sexuality in the Worlds of the Play

Sexuality of the Turn of the Century

When I began researching sexuality, I was convinced I would find overwhelming evidence that the modern era is the most sexually liberated age. With open discussion of sex on television, nudity and sexuality in popular entertainment, and the pornography industry booming, I believed we live in a fully liberated society. However, the more I read about sexuality in history, the more conservative the modern age looked to me.

First, I began looking considerably farther back into the history of sex than just the Victorian era. I was amazed with how much sexuality was prevalent throughout the years. For example, in the Far East, sex has always been treated very differently than in the western world. Also, "to the Chinese...a woman's orgasm was no less important to the man than to herself" (Tannahill 170). Years before the western world admitted women should even have sex other than to make children, the Chinese

were diligent in making it an equal experience. Also, the Chinese were even accepting of homosexuality centuries before the west. Apparently "several of the Han emperors were homosexual in the Greek pederastic sense" (Tannahill 179).

Also surprising to me was how early contraceptive devices were used. The Egyptians built a crude diaphragm that helped soak up semen to prevent impregnation, and "there is a theory...that the Romans may already have invented the condom, using goat bladders" (Tannahill 130). In fact, "by...300 years before the Christian era, contraceptive techniques had a long and erratic history" (Tannahill 71).

Jumping ahead to the Victorian era, there certainly were some public restrictions for indecency. The 19th century "resurrection of courtly love was largely responsible for transforming middle-class ladies into sweet, untouchable guardians of morality, whose distaste for sex led to an explosive increase in prostitution" (Tannahill 347). In his book on the history of prostitution, George Ryley Scott explains

that "some of these brothels," of Victorian Europe "were luxurious in their appointments, appealing to the wealthy clientele" (Scott 76).

Apart from the slums of London, the two sexual capitals of the world were Paris and Vienna. With prostitutes running the gambit from street walkers to expensive mistresses, Vienna became known for a while as the "sex capitol of Europe with, in the 1820s, 20,000 prostitutes in relation to a total population of 400,000 - one girl to every seven men" (Tannahill 357).

Around the same time, in Paris, high-end demi-mondes, like Cora Pearl, had suitors to provide "the income...that enabled her to dance nude on a carpet of orchids and bathe before her dinner guests in a silver tub full of champagne" (Tannahill 359).

These women were more than just hookers; they were high socialite women with suitors like princes and wealthy gentlemen.

Back in the more common levels of life "whatever the domestic pressures may have been, most Victorian husbands were aware of no social pressures that forced them to curb their sexual

instincts" (Tannahill 355). In fact, prostitution worldwide was at its highest because so many men felt free to feed their sexual hunger. That is not to say that "Victorian wives were neglected. In 1871, the English middle-class family averaged six children, and 177 families in a thousand had ten or more" (Tannahill 355). In fact, Victorian wives were very aware of their sexuality and did begin to fight back against the prostitution boom. "As historians of costume have pointed out," Reay Tannahill explains in his book Sex in History "it can hardly be regarded as coincidence that respectable women first began in the 1880s to wear attractive nightdresses instead of the 'markedly unappealing' ones of former times...they began to compete with prostitutes for their husbands' continuing attentions" (Tannahill 411).

After reading that last fact, I came to a personally hilarious realization that Victoria's Secret (the popular lingerie store) is not named for its founder, or even Queen Victoria; but rather it was named for the era in which middle-class wives decided to grab the sexual attention of their husbands through sexy night

wear. With further research, I verified this guess through Random History. In an entry on the history of lingerie, I learned that "while the Victorians are often seen as modest and prudish, they were the great innovators of underwear--and, not surprisingly, today's most famous lingerie line, Victoria's Secret, adopted the era's name" (Random History). Some other lingerie advances of the Victorian era were the introduction of "laced trimmings and embroidery, the frilled pantaloons, as well as the first silk underwear. The invention of steam molding and dye also allowed lingerie to be colored and ideally shaped," as well as spawning the "first striptease shows" (Random History).

Also at the front of the Victorian era were advances in sexual medicine including "The diaphragm developed in the 1870s by the German doctor Mesinga that gained swift popularity" and "In the 1880s...for the first time, condoms had become available that were sensually acceptable and relatively unobtrusive" (Tannahill 410).

While most of my research pointed toward a very liberated Victorian world, I did find one major source arguing against my theory. In his book, The Culture of Love: Victorians to Moderns, Stephen Kern explains his opinion of a sex starved era. "At the mid nineteenth century," Kern argues, "intercourse was charged with excitement, but compared with the early twentieth century it was also anatomically constricted, spatially confined, morally suspect, less satisfying, deadly serious, more dangerous, abruptly over, and less authentic. This is an extravagant set of claims...but it is justified by the way sex was portrayed in Victorian literature" (Kern 331). I, however, have a fundamental argument with Kern's theory. Just because he could not find surviving literature that was sexually explicit, does not condemn the Victorian society to worthless existence.

Agreeing with my point would be the Kinsey Institute. In their 1989 release on Sex and Morality in the U.S., they point out that "People often assume that public talk reflects private practices" (Levitt 5). But with so many social constraints about publishing "sexually explicit material" why would we

expect to find many existing accurate descriptions of the sex life of the average European family.

Modern Sexual Norms

As far as modern sexuality, the above Kinsey institute quote applies in reverse. Just because communication about sex is heightened in the modern day, does not clearly mean the universal sexual open-mindedness is more liberal than previous time periods.

In fact, in Sex in History, Tannahill expresses that "Casual sex lost much of its appeal, and researchers in the 1970s discovered that [men were] having intercourse less frequently, resorting more often to masturbation, and developing a taste for pornography" (422). It would also appear that men's taste for pornography has nearly eliminated the prostitution industry. In fact "many, if not most, men and women of respectability look upon the prostitute with contempt or pity, or both" (Scott 14). In fact, Scott says he has doubts about the future of the oldest

profession because of the sexually conservative slide of our society.

Supporting the concept of a conservative sexual swing is the Kinsey Institute who found "Americans' sexual norms in 1970 were by and large conservative and that many believed they were less permissive than most of their fellow citizens" (Levitt 46). To go one step further, Levitt, Klassen, and Williams (the three lead researchers on the Kinsey Institute study) use this study to support their belief that there was no actual sexual revolution in the 1960's. The Kinsey study suggests that "such phenomena as sexually explicit films, cohabilitation, and so on, do not connote 'revolutionary' change if people's publicly professed moralities do not accord with the sexual liberality these phenomena imply" (Levitt 23).

"History shows," explains Tannahill, "that periods of excessive emphasis on sex very often coincide with spells not of affluence, as is sometimes argued, but of widespread social purposelessness. It was in the "golden ages" of most

countries...and late Victorian England - when there appeared to be no more worlds to conquer, no more battles to be fought, that sex became of disproportionate importance" (423).

Is the Human Animal Naturally Monogamous?

A very confusing and debated aspect of the existence of the human animal is whether we are monogamous by programming, or if society forms us against our animal polygamous predisposition. The fact is this question is heavily debated among biologists, zoologists, anthropologists, and sociologists alike.

In his book, The Anatomy of Sex and Power, Michael Hutchison explains that males of almost every species "tend to seek more than one mate. 'Monogamy is rare in mammals, almost unheard of in primates'" (117). Morton Hunt, in his book The Affair, likewise believes that "Man's thoughts, even more than his actions, belie the notion that he is by nature a monogamous animal" (25).

Biologically, Hutchison's and Hunt's opinions that humans are not naturally monogamous make sense. Very few, if any of our primate ancestors take only one mate. After all, like many of the polygynous species, human males are constantly ready to reproduce, where human females can only conceive for a few days. To populate an area as quickly as possible, it would make sense for a single male to have several females to maintain peak offspring output.

Fisher, looking at a more socialized reasoning for non-monogamous individuals, explains that "marriage is only one part of our human reproductive strategy; extramarital sex is often a secondary, complimentary component of our mixed mating tactics" (Fisher 65). However, because of the sheer amount of time and energy needed to raise a child to an age where they can survive on their own, socially it can also make sense that we would need to devote our time and energy to raise a single offspring at a time.

In the end, it is difficult to say whether we biologically chose to become monogamous to ensure the highest percentage of our young to reach adulthood, or if we have intellectually grown into a world where we enjoy the individual intellectual stimulus of a single partner. Or have we have grown to a point where we know a single male cannot take adequate care of several females? Whatever the reason, most experts at least accept the fact that we live in a world that requires serial monogamy (as opposed to the lifelong monogamy of the twenties).

The Affair

The other main topic of sexuality I wanted to research after reading the script for "Romance, Romance" was about the occurrences of infidelity in the United States. As Hunt points out in The Affair, "nearly everyone feels the temptation to be unfaithful during married life...lifelong sexual fidelity is neither biologically nor psychologically natural to the human being; it is imposed on him by his societies" (296). So perhaps it is a much more commonly occurring problem than I originally thought.

The difficult thing I discovered while reading about this topic, is that very few of the studies and statistics published on the percentage of husbands or wives who cheat have reliable and trustworthy data.

For example, in her book, Anatomy of Love: The Natural History of Monogamy, Adultery, and Divorce, Helen E. Fisher describes "a survey commissioned by Playboy magazine and conducted by Morton Hunt in the 1970's reported that 41 percent of 691 men and about 25 percent of the 740 married white middle-class women in the sample had philandered." Around ten years later "a survey of 106,000 readers of Cosmopolitan magazine in the early 1980s indicated that 54 percent of the married women had participated in at least one affair, and a poll of 7239 men reported that 72 percent of those married over 2 years had been adulterous" (85-86). However, as Fisher points out herself, that it is incredibly difficult to know "if any of these figures are accurate" (86).

In their book, Open Marriage, Nena and George O'Neill discuss the concepts of avoiding the worry of adultery by not making sexual isolation a requirement of marriage. The O'Neill's describe "'Now for Now'... a colorful expression used by the islanders of Trinidad to sum up their belief that the immediate moment is all any man can count on in life, and that the man who doesn't make the most of that moment is, in effect, throwing away his life" (75). While the general concept of trying to pass off an open marriage goes beyond the rational limits of many couples, the concept of 'now for now' does feed many of our decisions.

Partially, the action of act two of "Romance, Romance" moves by a 'now for now' philosophy. The other detail I discovered in my reading that instantly translated directly into "Romance, Romance" was that "fiction and fantasy often use the meeting with the fascinating stranger as the prelude to the first affair, but in actual fact, as most people realize, the first affair is far more likely to involve a partner already close at hand and well known" (Hunt 65). While this statistic does seem

logical, Sam and Monica's relationship fits exactly into the danger zone of sexual tension.

However, since it seems easy to notice dangerous individuals with whom you might become entangled, I wondered why you would not just avoid the situation. But as I continued reading Hunt's The Affair, I found what I was looking for. It turns out that "even in their first infidelities, many people - perhaps even a majority - do not wait passively for temptation to overtake them; they actively cultivate the possible temptations around them, or deliberately seek out special situations which they know will give them the chance to play an active part" (Hunt 72). This statistic also points out why Monica and Sam still stay up late and drink together, even though part of them may still understand the danger of the situation.

Production History of "Romance, Romance"

The Authors

"Romance, Romance" is the product of composer Keith Herrmann and librettist/lyricist Barry Harman. The show is actually entitled

as "Two One-Act Musicals". Act One (The Little Comedy) is based upon a short story by Arthur Schnitzler (born 1862, died 1931). Act Two (Summer Share) is based on the play "Pain de Menage" by Jules Renard (born 1864, died 1910).

Keith Herrmann (composer) was born in 1952. His sole Broadway credit is for "Romance, Romance," for which he received a Tony Award nomination for Best Original Score as well as an Outer Critics Circle Award for Outstanding Music. Herrmann also works as a conductor, and Broadway conducting credits include "Cats," "The Magic Show," "Whoopee," "Godspell," and "The Censored Scenes from King Kong." Herrmann has also composed for the Broadway show "Onward Victoria."

Barry Harman (book and lyrics) was born in 1950. Harman's only Broadway credit is "Romance, Romance," for which he was nominated for the Tony Award for Best Book and Best Lyrics. He also received two Outer Critics Circle Awards and a Drama Desk nomination. Harman also wrote the Off-Broadway hit "Olympus on My Mind," for which he won an Outer Critics Circle Award for

Best Lyrics and two Drama Desk nominations. Before writing for the stage, Harman also wrote for television shows like "All in the Family," "The Carol Burnett Show," and "The Jeffersons." Harman also served as the director for both the Actor's Outlet Theatre and The Helen Hayes Theatre productions of "Romance, Romance".

Original Production

"Romance, Romance" opened originally off-off-Broadway at the Actor's Outlet Theatre in 1987. After thirteen performances at the Actor's Outlet Theatre, "Romance, Romance" moved to Broadway at The Helen Hayes Theatre under the direction of Harman himself. The production staff included producers Dasha Epstein; Harve Brosten; and Jay S. Bulmash; set design by Steven Rubin; lighting design by Craig Miller; costume design by Steven Jones; sound design by Peter Fitzgerald; musical direction by Kathy Sommer; orchestrations by Michael Starobin; assistant direction by Edward Marshall; and choreography by Pamela Sousa. It opened May 1, 1988 and ran for 297 performances. The original Broadway cast starred Scott Bakula and Allison Fraser.

The only major revival of "Romance, Romance" was the 2007 production at the Paper Mill Playhouse. The cast included Mark Ledbetter, Jessica Bogart, Danette Holden and Matt Bogart, with direction by Mark S. Hoebee.

CHAPTER THREE STRUCTURAL ANALYSIS

Analysis of Overall Script

Aristotelian Analysis of Narrative of Act One

Exposition

The exposition of act one begins with the prologue which gives a synopsis of the entire plot, as well as setting the mood and location for the act. As the play continues, we meet each of the two main characters. First we meet Alfred, who is a rich socialite in Vienna. Second, Josefine enters, who is a spoiled demi-mondaines (much more like a paid mistress than a prostitute).

Conflict

Conflict begins when both Josefine and Alfred realize how sad and lonely they are in their current lives, and they decide to go into the streets dressed as commoners to find someone who loves them for who they are and not just their money.

Rising Action

Of course, Josefine and Alfred run into each other in the streets and try to trick the other into believing their newly-assumed characters. Through the letters each sends to their pen pals, we follow the growing romance of the pair. Josefine takes on the role of a poor factory girl, while Alfred embodies an impoverished artist.

While they both present themselves as incredibly talented liars to their pen pals, they would be very easily recognized as false if it were not for their own fear about being discovered. This fear seems to distract them from really looking at the other for lies. Their first major outing is to listen to a band which plays a polka in the common parts of town. As they begin to enjoy each other, they also find the lifestyle they have assumed as exciting.

Eventually, they spend the night together and become quite serious. Soon they decide to take a relaxing vacation away to a

humble country inn. It is here they each have their doubts about trying to continue living below what they are used to. When they decide to cut the vacation short for imaginary excuses, they both feign sadness at how short their vacation was.

Climax

When Alfred and Josefine return to town, they each come to the realization that they can no longer continue the masquerade they are living. Each decides to meet the next night dressed in their formal clothes to explain the whole situation.

Denouement

When Alfred and Josefine meet, they do not instantly recognize each other. Once they each see what is happening, they realize they can finally go back to living well and still have each other.

Resolution

Through a reprise of the opening song, Josefine and Alfred explain their doubts in the other. "Can love be real with such

pretense," (Harman 51) asks Alfred of the relationship developed entirely on lies.

Aristotelian Analysis of Narrative of Act Two

Exposition

Act two opens with a song to explain the new era, location and atmosphere. We have been transported across the world to the United States and through time to modern day. Here we meet two married couples. Lenny, a hard working business man, and his wife, Monica; and Barbra, a business woman and mother, and her husband, Sam.

Conflict

As Lenny and Barbra go to bed, Monica and Sam begin talking. It does not take long to realize there is a great deal of sexual tension between the two. The conflict arises because Sam and Monica are both married to other people. They are very happy being "purely platonic" friends, but also have a great deal of interest in each other.

Rising Action

As the story progresses, Sam and Monica talk about mixed topics...but almost always related to sex. They discuss each other's marriages, sexual fantasies, and hypothetical cheating. Throughout the discussions, embodiments of Lenny and Barb appear and speak to the audience about what is going on between Monica and Sam.

As the evening continues, and both Monica and Sam drink more alcohol, the idea of infidelity becomes more present. After a close call of physical interaction, Sam decides to say goodnight. However, he soon returns to address the sexual tension more head on.

Climax

Finally, Sam and Monica kiss. Sam suggests (through the song "Moonlight Passing Through a Window") that they sleep together for the night just to realize the sexual tension between them. Monica agrees but says they have to go somewhere else.

Denouement

As Monica convinces herself to go through with the infidelity, Sam gathers his belongings. They leave for a hotel but shortly return. Sam was not able to convince himself to go through with the act.

Resolution

Through the song, "Romantic Notions," Sam explains that the idea of love was all he really needs to get through the hard times. As Monica and the embodiments of Lenny and Barb join in, Monica and Sam both realize that dreams and fantasies are normal creations of our minds that make life more livable. As Monica exits for bed, it finally looks like things will be alright between them.

Structure of Script and Score

"Romance, Romance" is unique in its structure when compared to most musical theatre, because it is basically two one-act musicals bound together by the uniting theme of romance. Act one is presented much like ancient theatre, in that there is a

prologue that reveals the entire story and then the story follows.

The other very unique detail about the structure of the script to act one is that almost none of it is in traditional dialogue form between characters. Almost every scene is presented as a letter from one of the two characters to a pen pal. And while other characters may be on stage, or a vision of them may interact with the character writing the letter, they are oblivious they are being talked about. In fact, without the addition of some interaction inside of the letter's story, the entire first act would be in the past tense.

Act two, however, much more closely resembles classical musical theatre style. The story is told through scenes that flow directly into a song (which is perfectly normal in the world created). The one very unique aspect of act two is that two of the characters enter and comment on the scenes without the notice of the "live" characters on stage. This is a difficult point to explain, because they are neither spirits nor ghosts –

the people they represent are still very much alive. They are closer to embodiments of the character's intellects used to comment to the audience about the activities on stage.

Table 1: Relationship of Script and Score

ACT-SCENE	DIALOGUE	SONG
Prologue		"The Little Comedy" Introduces the audience to the world of the play. In a classical dramatic style, it basically sums up the entire plot of act one.
Act One - Scene One	Scene one, presented in the form of a letter, introduces Alfred. He is a wealthy, but aging socialite in Vienna. Alfred's half of the show is delivered as letters to a Theodor Dieling of Naples, whom we never meet.	
Act One - Scene Two	Scene two, also in letter form, introduces Josefine. She is financially stable, but collects most of her money from her suitors and sexual partners. In the opening of the	

ACT-SCENE	DIALOGUE	SONG
	scene, she admits to her pen pal (Helene Beier in Paris) that she is through with her most recent suitor and intends to leave him.	
		"Goodbye, Emile" Elaborates on the details of the sordid love affair with Emile, and explains why Josefine plans to end it.
	At the close of the song, Josefine's servant announces the arrival of Emile. He proceeds to end the relationship with Josefine (much to her dismay).	
		"Goodbye, Emile (Reprise)" Josefine (stung by the fact that Emile did the ending and not she) sings of the pain of the relationship ending.
Act One - Scene Three	Scene Three begins a new letter from Alfred. He discusses the world, and then tells a story about an outing with two friends (the couple	

ACT-SCENE	DIALOGUE	SONG
	Fritz and Mitzi). After a passionate kiss from Mitzi, she gratifies him sexually while on the carriage ride home. Disgusted by his current situation, and feeling older, he devises a plan.	
		"It's Not Too Late" A duet between Alfred and Josefine (in separate locations) as they both come to the decision to go into the streets disguised as a commoner to find love.
Act One - Scene Four		"Great News" Josefine and Alfred both tell their pen pals about meeting the other in the streets.
	Switching between the actual event of their meeting, and the letter explaining the experience, this scene shows a combination of reality, and what Josefine and Alfred present as such.	

ACT-SCENE	DIALOGUE	SONG
		<p>"Oh, What A Performance"</p> <p>Both Josefine and Alfred brag about how easily they disguised themselves, and created stories and lives for their assumed characters.</p>
Act One - Scene Five		<p>"I'll Always Remember the Song"</p> <p>A duet for Alfred and Josefine telling about the evening of their first date, and the following few encounters. They go to hear a common band and dance to the polka. As the evenings progress, the bond between the two heightens to spending evenings together.</p>
Act One - Scene Six		<p>"Happy, Happy, Happy"</p> <p>Alfred explains to Theodor how wonderful the experience of dressing up and meeting Josefine is for him.</p>
	However, in the seemingly middle of the song, Alfred comes to the	

ACT-SCENE	DIALOGUE	SONG
	realization that he must eventually end the relationship. After all, she is poor, and he a rich socialite.	
		"Women of Vienna" Alfred tells how unique and special Josefine is, as a commoner, from the other women of the city.
Act One - Scene Seven	Josefine opens the scene with a new letter to Helene explaining how wonderful, and wonderfully poor, Alfred is.	
		"Yes, It's Love" Josefine continues from the letter directly into a sung explanation of how the whole situation makes her a happier person. She finally feels loved for herself.
Act One - Scene Eight		"A Rustic Country Inn" A duet split over the scene. Both Josefine and Alfred sing to their pen pals about an inn they have retreated to. While both try to stay positive,

ACT-SCENE	DIALOGUE	SONG
		the living conditions are far below what they can survive.
	In the short scenes in between the verses of the duet, Alfred and Josefine both try to ignore or cope with the inconveniences of rustic life for the sake of their love.	
Act One - Scene Nine	This scene opens with Alfred and Josefine arriving back home in Vienna. After offering Josefine money for a cab home, Alfred explains his plan to Theodor. The next night, Alfred plans to meet Josefine as himself (that is in his fine suit) and explain the whole plan.	
		"The Night It Had to End" Josefine also explains to her pen pal that she plans to meet Alfred dressed in her finery and explain her whole scheme. While Alfred assumes his riches will console Josefine

ACT-SCENE	DIALOGUE	SONG
		from the pain of the trick he has played, she believes the relationship will be over. Through this song, she asks Helene to help her avoid ever falling in love again.
Act One - Scene Ten	On the evening of the meeting, both Josefine and Alfred enter and fail to recognize each other. Suddenly, they both come to the realization that the well dressed person next to them is the peasant they have loved for the past few weeks. However, instead of a happy realization that they can now be together and rich, they begin to doubt the other one.	
		"The Little Comedy (Finale)" A reprise of the opening song, Alfred and Josefine begin to have their doubts about the other. While the story seems to have a fairytale ending, all is not well.
	INTERMISSION	

ACT-SCENE	DIALOGUE	SONG
Act Two		"Summer Share" A transitional song with all four characters transported into modern day. The two married couples (Lenny & Monica and Sam & Barbra) have gone for a break to a summer share they own together.
	Lenny and Barb go to bed, leaving Monica and Sam sitting up. Monica and Sam exchange stories about their married lives and introduce themselves to the audience.	
		"Think of the Odds" Sung by embodiments of Lenny and Barb, they observe Sam and Monica and comment on the situation of a non-sexual relationship between them.
	Sam proceeds to ask Monica if she has ever cheated on Lenny. Monica, after admitting her celebrity fantasies, returns the question to Sam.	
		"It's Not Too Late (Reprise)"

ACT-SCENE	DIALOGUE	SONG
		The only song from act one to appear in act two, Monica and Sam both sing about their own sexual fantasies in life.
	Both Monica and Sam compliment each other's partner while fishing for compliments for themselves in the process.	
		"Plans A & B" When the conversation turns to the hypothetical situation of Lenny cheating on Monica, she explains two plans she already has in mind for the situation.
	Monica asks Sam what Barb would do if she found out Sam was cheating on her, and Sam explains.	
		"Let's Not Talk About It" Sam tells Monica about asking Barb. In an attempt to get any emotion from Barb. Sam asks Barb the hypothetical question of what she would do, and she will not talk about it.

ACT-SCENE	DIALOGUE	SONG
		"So Glad I Married Her" Feeling slightly ashamed of how they have presented their significant others, Monica and Sam (joined by the embodiments of Lenny and Barb) sing about how wonderful their marriages are.
	Finding themselves in a sexy dip at the end of a tango, Monica and Sam begin to feel uncomfortable and say goodnight.	
		"Small Craft Warning" As Sam and Monica tidy up around the room, the embodiments of Lenny and Barb warn about how dangerous Sam and Monica's relationship can get.
		"How Did I End Up Here?" After Sam has exited for bed, Monica sings about the confusing emotions she is feeling about Sam.
	Sam re-enters and they begin to	

ACT-SCENE	DIALOGUE	SONG
	address the sexual tension rising between them.	
		<p>"Words He Doesn't Say"</p> <p>Sam sings to Monica about how Lenny does not treat her as well as she deserves. Sam finishes by pointing out that he would treat her differently.</p>
	<p>Sam begins professing his love (and lust) for Monica. Just before they kiss, Sam realizes what is happening and rushes out of the room. He shortly returns and explains he is just frustrated because he and Barb cannot talk "sex" with each other.</p>	
		<p>"My Love For You"</p> <p>As Monica and Sam explain how they want to grow old with Lenny and Barb, older embodiments of Lenny and Barb enter with walkers. In a comical song, old Lenny and Barb sing about the joys of love at their age.</p>

ACT-SCENE	DIALOGUE	SONG
	As they laugh about the old visions of their partners, the sexual tension builds again and climaxes as they begin to kiss. When Sam goes for a second kiss, Monica breaks away.	
		"Moonlight Passing Through a Window" Sam explains to Monica that what they need is to get the sexual tension out of the air by going away for the night and sleeping together.
	Monica, agreeing with Sam's plan, tells him to get his keys, since she cannot have sex under the same roof as their husband and wife.	
		"Now" As Sam rushes about to get ready to leave for a hotel, Monica sings an inner monologue to convince herself to go through with the affair.
	Sam and Monica exit, but shortly return. Sam was unable to	

ACT-SCENE	DIALOGUE	SONG
	<p>actually cheat on his wife, so Monica feels very hurt. Monica also points out how things will never be able to be the same between them.</p>	
		<p>"Romantic Notions" Sam begins to explain that the idea of a night together was all he really needed. As Monica and the embodiments of Lenny and Barb join in, Sam and Monica begin to understand that the idea of romance is sometimes needed to keep going.</p>
	<p>As they say goodnight, Monica comes to terms with Sam's decision not to cheat, and they seem to agree they can still be friends.</p>	
<p>Bows</p>		<p>"Romance, Romance" An up-tempo quartet saying goodbye to the audience and expressing the need for romance in the world.</p>

Micro-Analysis of Scenes and Songs

In the following sections, I will provide a more detailed analysis of specific scenes and songs that most affect the characters of Alfred and Sam. I also include my personal interpretation of the script loosely based on Stanislavski's method of Physical Actions.

Scene Analysis: Act One-Scene One

After the prologue, act one-scene one is the first introduction of Alfred. His superobjective for the scene is to impart the story about Fritz and Mitzi to his pen pal Theodor. However, in the classical letter writing form, he begins with a formal introduction. In beat 1, lines 1-3, Alfred's objective is to *greet* Theodor. Alfred's objective changes to *flattering* Theodor in lines 3-8, once the formality of the letter is out of the way. For example, Alfred exclaims how much he envies Theodor's life.

In the next beat, Alfred begins to *enlighten* Teddy about the incident with Fritz and Mitzi. As the story shifts to his

opinion of the situation (around line 14), Alfred starts to *divulge* his personal feelings about what the experience did to him. It is upsetting for Alfred that "cheating is certainly more important" to Mitzi "than I am!" (Harman 15). Once he is done explaining the story to Theodor, Alfred begins to *discharge* Teddy with a formal farewell. Overall, this scene sets up the standard style for all the scenes purely in letter form that will follow.

Scene Analysis: Act One-Scene Three

Act one-scene three opens with another letter from Alfred to Theodor. His superobjective for the scene is to *disclose* his feelings about his current situation in life. He opens the scene again with the objective to *acknowledge* Theodor. Much like the form of the first letter, he shifts to *coveting* Teddy's life. Alfred is actually jealous that Teddy has a new girl and is happy. He then proceeds to *compare* his situation with Theodor's. However, Alfred explains he "is lonelier than when" he wrote Teddy last (Harman 20).

In the next beat (starting at line 6), Alfred begins to describe how disgusting the lower class is to him. Once he notices how pompous he sounds, his objective switches to *rationalizing* his opinion of the poor. Alfred explains he does not understand why the rich should be "always so unhappy, because others are less fortunate" (Harman 20). Now that Alfred has set up his story, he begins to *divulge* his next encounter with Mitzi.

In line 22, Alfred's objective shifts to *revealing* the considerably juicier part of his story. However, once the physicality of the scene gets heated, Alfred begins to *protest* how the world has shifted. This makes for a very humorous bit of juxtaposition between Alfred's physical enjoyment of Mitzi's offer and his verbal protestation of society in general.

Once the embodiments of Fritz and Mitzi exit, Alfred begins to *impart* to Teddy what he did to center his mind. This transitions Alfred into *reminiscing* to Theodor about what their younger days were like. This moment is very important because Alfred seems to entirely drop any façade and truly long for the

romantic days of his youth. Then, in line 43, Alfred's objective shifts to *lamenting* his current life. "How spoiled I have become," (Harman 22) he exclaims to Teddy. This leads directly into the song "It's Not Too Late."

Song Analysis: "It's Not Too Late"

"It's Not Too Late" is a moderate ballad in 4/4, common time that explains Alfred's disappointment in his current position. It is structured in an A, A', B format. In the A and A' sections, a rhyme scheme of A A, B B, C C, D is developed to give symmetry to the phrases. However, to break up the predictability of the rhyme scheme, different phrase lengths are used. For example, the first A phrase is only seven counts long, while the second A phrase is twice the length. The differing phrase lengths provide a nice speech like quality to a very structured rhyme scheme.

To provide even further structure to the A and A' sections of the song, the lyrics have carefully used a rhyme scheme across the two sections. The D line in A rhymes with the next D line

in A'. This further provides a rigid structure for the song to fall under.

The B section of the song, however, uses a different rhyme scheme. Opening with two non-rhyming phrases, it already separates the last section of the song. Then it closes the stanza with a three line rhyme scheme followed by the repeated phrase of "it's not too late." This provides for a nice and unique wrap up to the verse.

Lyrically, the music and phrasing support textual emphasis. For example, mid phrase alliteration in line 2, along with the downward flowing musical line, drives the phrase forward. This is followed by two 4-count phrases ending with consonant heavy lyrics of "drum" and "come," which seem to hasten the pace even further. But just as a musical climax seems needed, the phrases lengthen and the music becomes less linear. This provides an atmosphere of confusion just as Alfred gets to the lyric "is the mask I'm wearing comical or tragic?" This overall shaping for the stanza informs Alfred's intellectual journey through the

lyrics.

= Rhyme = Alliteration

ROMANCE/ROMANCE 23

ALFRED. Teddy. This man in the mirror. This is not what I meant! I want a second chance.

7 NOTHING'S GONE THE WAY I PLANNED. A
 14 MY LIFE HAS TAKEN TURNS I DON'T BEGIN TO
 UNDERSTAND. A
 A { 4 I HEAR THE DRUM. B
 4 MY TIME IS COME. B
 6 THE PLAY'S ABOUT TO START. C
 7 BUT I CAN'T RECALL MY PART. C
 12 IS THE MASK I'M WEARING COMICAL OR TRAGIC? D

7 SOMETHING PRECIOUS HAS BEEN LOST. A'
 14 MY MIND KEEPS GOING OVER ALL THE BRIDGES
 I HAVE CROSSED. A'
 A' { 4 YET STRANGE TO SAY. B'
 4 AS DARK AND GREY. B'
 6 AND HOPELESS AS IT SEEMS. C'
 7 I AM NOT WITHOUT MY DREAMS. C'
 12 THOUGH IT SOUNDS NAIVE, I STILL BELIEVE IN
 MAGIC! D

5 WHY IS IT TOO LATE
 5 FOR FALLING IN LOVE?
 5 ISN'T THERE SOME CHANCE AA
 5 OF FINDING ROMANCE AA
 B { 6 WITH SOMEONE YOUNG AND SWEET. BB
 7 SOMEONE I HAVE YET TO MEET. BB 3 Rhyme
 12 THERE'S A VOICE INSIDE MY HEAD THAT KEEPS
 REPEATING BB
 4 IT'S NOT TOO LATE!
 4 IT'S NOT TOO LATE!
 4 IT'S NOT TOO LATE!

Figure 1: "It's Not Too Late" Lyrics Chart (Harman 23).

Scene Analysis: Act One-Scene Four

While this scene is written as dialogue, it is more accurately two monologues being delivered simultaneously. Alfred has two separate superobjectives for this scene. This first superobjective is in reference to the letter Alfred is writing to Theodor. In these parts of the scene, his superobjective is *to disclose* to Teddy his plan of entering the community disguised as a commoner and the eventual result of his adventure. The other sections of the scene (where Alfred and Josefine actually interact) his superobjective is *to woo* Josefine with his imaginary character he has created for his adventure.

In the opening half of the scene, Alfred begins by attempting to *describe* his plan to Teddy. Then, in the second beat (lines 11-13), Alfred attempts *to elucidate* why this adventure was so important for him emotionally. Alfred is attempting to find someone who loves him for who he is, not for his money. Next, his objective shifts *to describing* his initial moments on his adventure as a commoner. Then, on line 20, the next beat shifts

Alfred's objective *to bemoaning* the situation he has gotten himself into. Alfred says "my mood became gloomy again," because the "repulsive dreariness of Sunday bourgeois life pours over me" (Harman 28).

Suddenly, with the excitement of seeing Josefine for the first time, his objective changes *to illustrating* to Teddy his first vision of this peasant girl. As Alfred slowly discovers more about Josefine, his illustrating alters *to joyfully expressing* every exciting detail of Josefine. The scene then shifts into the relived dialogue between Josefine and Alfred.

Alfred's first objective with Josefine is *to inquire* about her position. As his interest is peaked, his objective shifts *to probing* Josefine and gage his chances of pursuing her. Once she agrees to walk with him, Alfred enjoys the slight victory of winning Josefine's interest. However, as she begins to question Alfred about his past, around line 55, his objective adjusts *to evading* Josefine's inquiries about himself. Luckily for Alfred,

Josefine has a very clear image of what she is looking for, and imposes that on top of Alfred.

Song Analysis: "Oh What a Performance"

"Oh What a Performance" is a moderate up-tempo narrative song in 4/4, common time. The overall purpose of this song is for Alfred to *brag* to Teddy about how well he fooled Josefine with his story. The song is set up in an A A B A format, with each A section set up with the rhyme scheme of A B C B.

The most important aspect of the song, as far as guiding the emotion behind the lyrics is the alliteration in the stanzas. Since Alfred is taking on a role, strong alliteration provides a more precise and powerful speech pattern. For example, the first stanza opens with the alliterative words "performance," "proud," and "improvise," followed by several "L" sounds in "nearly," "laughed," and "loud". This pattern continues in every stanza along with a standardized rhyme scheme.

The overall effect of this is a stanza that is driving and calculated. Alfred is attempting to make his story and description of his acting ability as grand as possible for Theodor.

○ = Rhyme □ = Alliteration

30

ROMANCE/ROMANCE

ALFRED. And she goes on, asking whether I have been writing a long time, whether I write very beautiful poems, whether I enjoy it. And oh, what a merry string of lies I begin to tell her! Really, I must compliment myself. Whoever knew I was such a splendid actor?

A { 6 I GAVE A PERFORMANCE. A
5 I DID MYSELF PROUD. B
8 THE WAY I HAD TO IMPROVISE C
6 I NEARLY LAUGHED OUT LLOUD! B }

A' { 6 OH, WHAT A PERFORMANCE! A'
5 I WISH YOU HAD HEARD. B'
8 I TOLD THE MOST OUTRAGEOUS LIES C'.
6 SHE SWALLOWED EVERY WORD B' }

B { 4 I PLAYED THE PART AA
8 OF AN ARTIST WHO HAS NOTHING; BB
9 A POET, WITH PASSION IN HIS SOUL CC
8 HOW EAGER TO BELIEVE SHE WAS DD
8 HOW EASY TO DECEIVE SHE WAS DD
10 I MUST HAVE HAD GREAT FEELING FOR THE ROLE CC }

A'' { 6 OH, WHAT A PERFORMANCE! A''
5 IT WORKED LIKE A CHARM. B''
8 A SOMEWHAT SHAMEFUL ENTERPRISE C''.
6 BUT REALLY, WHAT'S THE HARM? B'' }

Figure 2: "Oh What A Performance" Lyrics Chart (Harman 30).

Song Analysis: "I'll Always Remember the Song"

"I'll Always Remember the Song" is an up-tempo, cut time polka that describes several nights of Josefine's and Alfred's outings to the local saloon to hear a band play a polka. Overall, the song is set up with alternating A and B sections.

The A sections are set up simply as patter songs. Lots of repetition is used along with standard rhyming to get the information about that evening out. The B sections are considerably more interesting because of the use of lyrics to re-create the actual sounds of the polka. For example, the phrase "rum tum tum tiddy dum tiddy dum" creates an acoustic likeness to the drum being described. This works equally well with the "toot" sounds for the flute and the "eez" sound for the squeeze box.

○ = Rhyme □ = Alliteration

36 ROMANCE/ROMANCE

ALFRED AND JOSEFINE

4 THAT NEXT EVENING A

6 WE DRANK TO THE POLKA B

6 WE TOASTED THE POLKA B

7 AT A NEIGHBORHOOD SALOON C

4 THAT NEXT EVENING A

9 WE DRANK TO THE POLKA—THE POLKA B

9 WE WERE TWO LOVERS SINGING IN TUNE C

3 RUM TUM TUM AA

6 TIDDY DUM TIDDY DUM AA

3 WENT THE DRUM AA

6 TIDDY DUM TIDDY DUM AA

4 AND THE SQUEEZE BOX BB

5 KEPT WHEEZING ALONG CC

3 TOOT TOOT TOOT DD

6 DOODLE OOT DOODLE OOT DD

3 SANG THE FLUTE DD

9 AND I'LL ALWAYS REMEMBER THE SONG CC

Figure 3: "I'll Always Remember the Song" Lyrics Chart (Harman 36).

Song Analysis: "Happy, Happy, Happy"

"Happy, Happy, Happy" is a joyous ballad in 4/4, common time, that consists of an A A' B rhyme scheme. In the song, Alfred expresses how wonderful it makes him feel being with Josefine.

Both A sections are set up in an A B C C B rhyme scheme. The internal rhyme of each stanza puts the longer 11 count B phrases separated by the pair of shorter 7 count C phrases. The opening line of the stanza is unique in the fact that it rhymes with the A phrase of the next stanza, providing a stronger overall rhyme scheme across the verses.

One particularly interesting detail as the song grows is the addition of another line of "happy, happy, happy" to each stanza. This gives each verse of the song building motion. Also supporting the forward, climbing intensity of the song is the melodic adjustments to the phrases in the last stanza. Instead of the established melody of the first two verses, the final verse has a soaring counter melody. The phrases lead up to peak at important words like "we" in the phrase "it's as if

the world began the day we met" (Harman 38). As Alfred's excitement builds, the music swells, and supports his emotion. Interestingly enough, the final rhyming word is spoken against the music as a transition into the next thought. This occurrence creates a very real moment of realization against the joy that is overwhelming Alfred. While the final "yet" is set into the rhyme scheme of the song, its lack of notation separates it instantly.

SCENE SIX

[MUSIC 8—HAPPY, HAPPY, HAPPY]

(ALFRED arrives in his rooms, flushed and excited.)

ALFRED. Alfred Von Wilmers to Theodor Dieling in Nap—
(catching his breath, calming down) Dear, dear Teddy.

12 I AM LIVING IN A SENTIMENTAL IDYLL. A
 11 I SPEND HOURS MERELY STARING AT THE SKY. B
 7 DAYS ARE NOTHING BUT A BLUR. C
 7 NIGHTS ARE SWEETLY SPENT WITH HER. C
 11 I'M SO HAPPY, HAPPY, HAPPY I COULD CRY. B

12 I'M SO CAREFREE PEOPLE THINK ME SUICIDAL. A
 11 I'M AS DARING AS THE MAN ON THE TRAPEZE. B'
 7 WHEN I'M WITH HER MY HEART SKIPS. C'
 7 WORDS COME TRIPPING FROM MY LIPS. C'
 10 I FEEL HAPPY, HAPPY, HAPPY, HAPPY,
 9 HAPPY, HAPPY, HAPPY AND AT EASE. B'

12 AT THE THOUGHT LIFE COULD BE OTHERWISE, I
BRIDLE. A
 11 IT'S AS IF THE WORLD BEGAN THE DAY WE MET. BB
 7 SHE'S A CHERUB, SHE'S A LAMB. CC
 7 BEING LOVED JUST AS I AM. CC
 10 MAKES ME HAPPY, HAPPY, HAPPY, HAPPY,
 8 HAPPY, HAPPY, HAPPY, HAPPY,
 9 HAPPY, HAPPY, HAPPY, HAP—AND YET. BB

Figure 4: "Happy, Happy, Happy" Lyrics Chart (Harman 37-38).

Scene Analysis: Act One-Scene Six

In this short scene connecting the songs "Happy, Happy, Happy" and "Women of Vienna," Alfred has the superobjective of explaining to Theodor his dilemma about what to do with Josefine. As Alfred transitions out of "Happy, Happy, Happy," his objective is *to admit* to Teddy his realization that he will eventually have to leave Josefine. In the second beat of the monologue, Alfred's objective converts *to reflecting* on the other possibilities with Josefine, but Alfred believes she has grown too "fond of so many of [his] experiences in [his] make believe past" (Harman 38).

At this point, Alfred has the sudden realization that many of his "imaginary stories" came from Teddy. Alfred's objective flops over *to confess* to Theodor that he has used his childhood as inspiration for the artist character Alfred has created. "I hope you don't mind" Alfred says, "she wanted to hear tales of my life as a starving artist in Berlin, and having none of my own, I borrowed some of yours" (Harman 38).

As Alfred gets back to the point of his letter, his objective shifts *to justifying* his rationale that Josefine will be alright without him. Alfred does admit that the idea of providing for Josefine sounds wonderful. However, Alfred flips his objective *to opposing* the concept of admitting to Josefine his real character. Alfred believes if he "destroy[es] her illusions," it will "ruin everything." This segues directly into Alfred's description of Josefine through the song "Women of Vienna."

Song Analysis: "Women of Vienna"

"Women of Vienna" is a moving ballad in 4/4, common time, in A A B A form. The A stanzas are all arranged in an A B C C D C rhyme scheme. Like many of the other songs in the show, each A and B phrase actually rhymes with the other stanza's first two phrases. These first two phrases also separate themselves from the rest of the stanza by being considerably longer (11 and 8 beats respectively) as compared to the 4-6 beats of the other phrases.

This phrase length differential drives through each stanza, peaks on line 4, and then arcs back down. Also assisting with the momentum build of lines 3 and 4 is the meter hemiola of the triplet figure at the beginning of the phrases. This creates a tension filled peak, and then slopes back down over the last two phrases which, while only 3 syllables long, is almost two full measures long.

The B stanza has a unique rhyme scheme as compared to the A sections. Instead of C C D D C, the B stanza is divided AA AA AA BB BB BB (three of each rhyming sound). However, like the A sections, the phrase length greatly shapes the momentum of the stanza. The AA lines are 11, 11, and 10 respectively, while the last two BB phrases are only 4 syllables long. However, because of a ritard in the fourth phrase, along with the hemiola triplets through the AA phrases, the stanza begins fast, and then slows down into a thoughtfully slow pace, before transitioning back into the next A stanza.

Lyrically, "Women of Vienna" also takes great advantage of alliteration to drive phrases. For example, a long string of T's drive through the first stanza. Where most alliteration used in the songs is only a few syllables long, the first stanza alliteration includes "treasure," "trinket," "wasting," "cent," "event," "bitter," "tears," "it," and "went," a total of 10 T's within 6 phrases of text.

○ = Rhyme [MUSIC # 9 — WOMEN OF VIENNA]

Destroy her illusions, and I ruin everything! □ Alliteration

(JOSEFINE enters, a vision in ALFRED'S mind.)

JOSEFINE. How well suited we are, darling. Both poor as church-mice. Thank heaven we don't need money to be happy.

ALFRED.

11 SHE'S NOT LIKE OTHER WOMEN OF VIENNA. A
8 HER SIGHTS AREN'T SET ON THE SKY B
4 EAGER TO PLEASE C
6 NEVER HARD TO APPEASE C } 3 Rhyme
5 SHE'S QUITE SATISFIED D
3 EATING DRIED D
2 BREAD AND CHEESE C.

○ = Rhyme □ = Alliteration

ROMANCE/ROMANCE 39

JOSEFINE. Finish up, darling. Heaven knows when we can afford to dine like this again!

ALFRED.

11 SHE DIFFERS FROM THE WOMEN OF VIENNA A ↗
 8 SHE TREASURES EACH TRINKET I BUY B ↘
 4 WASTING A CENT C' ↘
 6 IS A MAJOR EVENT C' ↘
 6 AND SHE CRIES BITTER TEARS D' 3 Rhyme
 3 WHEN SHE HEARS B'
 3 WHERE IT WENT C' ↘

JOSEFINE. Violets? For me? Darling, you shouldn't have. You have your rent to pay.

ALFRED.

11 THE GIRL WEARS NO DIAMONDS, NO SPANGLES
 OR BEADS AA
 11 SEVERELY AUSTERE IS THE LIFE THAT SHE LEADS AA
 8 HOW I WOULD LIKE TO PROVIDE FOR HER NEEDS! AA
 9 BUT I FEAR WHAT SHE LOVES MOST IN ME BB
 4 MAY PROVE TO BE BB
 4 MY POVERTY. BB

JOSEFINE. And you nearly died of hunger? How awful for you. But how terribly romantic!

ALFRED.

11 I THINK OF OTHER WOMEN OF VIENNA A ↗
 8 AND DAMNED IF I DON'T START TO CRY! B ↗
 4 ONE DAY SHE'LL LEARN C" ↘
 6 I HAVE MONEY TO BURN C" ↘
 6 AND I'M CERTAIN TO GAIN D" 3 Rhyme

JOSEFINE. Look at that rich old bore, Alfred . . .

ALFRED.

3 HER DISDAIN D"
 3 IN RETURN C"

JOSEFINE. I'm glad you're not rich and frivolous like him!

ALFRED.

11 I AM NOT THE STARVING PAUPER SHE ASSUMED E"

JOSEFINE. Put away your wallet, darling. You've spent too much!

ALFRED.

8 IT'S CLEAR TO ME, THE MEANS I HAVE F"
 6 MEANS OUR AFFAIR IS DOOMED E"

Figure 5: "Women of Vienna" Lyrics Chart (Harman 38-39).

Song Analysis: "A Rustic Country Inn"

"A Rustic Country Inn" is a moderate, up-tempo song in 4/4, common time, with interspersed 2/4 measures. Like most of the score to act one, the song is in A A B A form. The A stanzas have a slightly unique rhyme scheme in the fact that they go A A B C B C. However, because the B and C phrases are twice the tempo of the A phrases (only lasting half of a measure as opposed to the measure and a half devoted to the A phrases), it operates more like an A C A C (with an internal rhyme within the C phrases). This speed in phrasing makes the song closer to a classic musical theatre patter song.

The speed of the phrases adds to the comedic effect established by the juxtaposition of pleasant language used to avoid seeing the terrible truth of how disgusting the surroundings are. This pairing of positive and negative comments back to back makes the nice comments seem even less truthful. For example, in stanza two, lines 1, 3, and 5 are all positive (all be it in declining order) while 2, 4, and 6 are progressively more negative. In a similar descending order, the three A stanzas decline from most

positive to the third stanza almost being entirely negative. Also, alliteration is used progressively denser to make the speech pattern more aggressive. This ends with a final line of 3 consecutive B's running "both be bored to death."

= Rhyme □ = Alliteration

ROMANCE/ROMANCE 43

he haps it is the surroundings. Although with all the peace and quiet,
it should be ideal for a poet.

A

11 WE ARE STAYING AT A RUSTIC C COUNTRY A INN A
 11 I'M THE HAPPIEST THAT I HAVE EVER B BEEN A
 7 THOUGH OUR B LODGINGS ARE B REMOTE B
 7 (OVER THIRTY C LEAGUES FROM C TOWN) C
 7 I HAVE HARDLY EVEN B NOT B
 8 ICED THEY'RE DECREPIT AND C RUNDOWN C

A'

11 WE GO WALKING IN THE FOREST EVERY A' DAY A'
 11 (THERE IS NOTHING ELSE TO DO HERE A' ANYWAY) A'
 7 STILL, IT'S EASY ON THE B' PURSE B'
 7 (THOUGH THE BED'S IN DISREPAIR) C'
 7 AND I'VE EATEN FOOD THAT'S B' WORSE B'
 7 (THOUGH I CAN'T REMEMBER C' WHERE) C'

B

3 SO PEACEFUL AA
 3 SO TRANQUIL AA
 8 NO LOUD, BB OBNOXIOUS BB OUTSIDERS BB
 7 NOT A THING THAT MIGHT INTRUDE CC
 7 ON OUR CC SOLITARY CC MOOD CC
 4 JUST BB SHE AND I BB
 4 AND THE BB SPIDERS BB

A''

11 IF YOU'RE A'' LOOKING FOR A COZY A'' LITTLE A'' SPOT A''
 11 LET ME MAKE IT A'' CLEAR THAT'S WHAT THIS
 SPOT IS A'' NOT A''
 7 BUT THE FRESH AIR IS A B'' TREAT B''
 7 WE DELIGHT IN EVERY C'' BREATH C''
 7 AND IT'S LUCKY WE ARE B'' SWEET B''
 8 HEARTS OR WE'D C'' BOTH C'' BE C'' BORED TO C'' DEATH C''

Figure 6: "A Rustic Country Inn" Lyrics Chart (Harman 43).

Scene Analysis: Act One-Scene Eight

Scene eight, which immediately follows "A Rustic Country Inn," is one of the few uninterrupted sections of dialogue without any asides to the respective pen pals of the characters. It is also one of the fastest shifting scenes for Alfred's tactics. While Alfred's superobjective of getting Josefine to agree to leave the inn is relatively direct, he shifts tactics very quickly to try and get what he wants without hurting Josefine's feelings. As Alfred enters from the rain, his first tactic is *to enlighten* Josefine on how terrible the weather is. Of course, Alfred's real point is *to alert* Josefine how terrible the entire country life is.

Alfred's first real tactic to try and hook Josefine into deciding to leave is by trying *to lead her on* with an open-ended statement. As soon as she bites, he swaps tactics *to set a trap* for her by resisting her prying questions. When she continues to push the question, he adjusts back *to coax* her into believing he is truly worried for his mother.

When Josefine demands they return to Vienna, Alfred sets his hook even deeper by reversing strategies again and attempts to *faux a protest*. However, when Josefine seems excited to return to Vienna, Alfred attempts to *question* her and ensure she will not be hurt if they return to Vienna. When Josefine says she is worried about her job, Alfred adjusts to *insist* that she return home. He is honestly worried for her well being since he believes Josefine is a poor factory working girl.

Alfred's final adjustment is to *cause doubt* by reminding Josefine one last time about his (all be it imaginary) mother. Once Alfred is sure she is content to leave the country inn, he attempts to *assure* her that all the preparations will be taken care of. Finally, before reprising "A Rustic Country Inn," Alfred decides to *comfort* Josefine by reminding her how nice their time together was at the inn.

Scene Analysis: Act One-Scene Nine

Scene nine begins as Alfred and Josefine return from the country inn to Vienna. Like some previous scenes that have both dialogue and letter portions, the scene seems split in half. In

the first half of the scene (the dialogue with Josefine), Alfred's superobjective is to get Josefine home safe and happy. As Josefine continues to worry about Alfred's heavy spending, he attempts *to comfort her*. As Josefine exits, Alfred's objective shifts *to fill in* Teddy on his final plan.

However, because of how worried Alfred is about revealing the truth to Josefine, many of his goals become self-centered. His first adjustment is *to bolster* his confidence by stressing he "shall risk it, because she loves [him]" (Harman 47). Alfred then continues *to explain* to Theodor the plan for the evening. The longer Alfred describes the evening's plan, the more he seems to worry. Then he attempts *to comfort* himself by reminding Teddy that Josefine reacted well when he bought the expensive train seats.

The next tactic Alfred tries is *to jest* about the situation to lighten the tension. He then turns his focus to Josefine's eminent evening activities and attempts *to enlighten* Teddy about Josefine's (imaginary) life. Alfred concludes the letter by

trying to *embolden* himself by stating that he, "for a period of...nineteen whole days...was loved for [his] own sake" (Harman 48).

Scene Analysis: Act One-Scene Ten

Alfred's superobjective for the final scene is clear enough; he plans to explain his entire scheme to Josefine. However, he is quickly thrown for a loop when he realizes that Josefine is not a poor working girl after all. He reacts to seeing her by saying her nickname (Pepi) three times. This is the subtext I found useful to differentiate between the calls, as well as create an arc for the moments: 1) Is that you? 2) What are you wearing? 3) Can it really be you!

As the narrative goes from dialogue to letter form again, Alfred begins to *brag* to Teddy about his wonderful story. Details like Josefine's expensive wardrobe and "very active past behind her!" (Harman 50) are major attributes Alfred points out. Alfred then shifts to *clarify* his statement "and the day after tomorrow she will cheat on me," specifying he is not being optimistic, but rather that "there's really no opportunity on the train" (Harman

50). Alfred's final transition is *to privately assail* Josefine for her trickery. As the lyrics state in "The Little Comedy," "can love be real with such pretense" (Harman 51).

Scene Analysis: Act Two-Scene One

After the prologue for act two, the audience is left with Monica and Sam onstage. Sam's first objective we see is *to surprise* Monica by sneaking up on her and howling like a wolf. After Monica scolds him, Sam adjusts *to inquire* about the evening. Once Monica makes fun of her husband Lenny, Sam begins *to jokingly admonish* Monica.

When conversation shifts to Sam, he begins *to retort* Monica's friendly jabs. In the next beat, Monica taunts Sam that he "wouldn't tell [her about having an affair] if [he] had" (Harman 57). Sam then adjusts *to scold* Monica for doubting him, and then proceeds *to mock* her for implying that he would have an affair at all. Finally, when Monica avoids Sam's legitimate attempt to be sentimental, he decides *to reprimand* her, which playfully leads into Barb and Lenny's duet.

Scene Analysis: Act Two-Scene Two

At the end of "Think of the Odds," Monica and Sam are left on the sofa, and Sam begins *to taunt* Monica to get information. Once she bites on his ploy, Sam begins *to probe* Monica if she would ever cheat on Lenny. When she gets shifty about Sam asking her, Sam tries *to defend* his question because he was asked first.

When Monica denies ever cheating, Sam begins *to explore* her quick and solid answer. When that does not get a response from Monica, Sam decides *to tease* more juicy stories from Monica. When Monica finally turns the question of fantasies back on Sam, he *enlightens* her on his own fantasy girls.

Song Analysis: "It's Not Too Late (Reprise)"

"It's Not Too Late (Reprise)" is a funky, up-tempo song in 4/4, common time. The overall structure of the piece is A B A B B. Sam sings the first two stanza's as a solo while he rocks out on the air guitar. Stanza one has an A A B B rhyme scheme. Like the version of this song in act one, the phrases of the stanza

are set up in a 7 syllable A phrase, followed by a much longer 14 syllable A phrase. This creates a jazzy imbalance to the rhyming phrases.

In reverse, the first B phrase is a total of 14 syllables, followed by a shorter 7 syllable B phrase. The B stanza follows almost the exact same format as the B stanza in the act one version of the song. Interestingly enough, it actually rhymes exactly back with the rhyme scheme of the act one rendition. For example, in act one, the rhyme is "sweet and meet" and the reprise uses "feet and obsolete." Perhaps in some slight way, this serves as the only real connection across the two acts.

[MUSIC 17 — IT'S NOT TOO LATE (Reprise)]

Make that . . . very active.

A {

7 I'M AS FAITHFUL AS THEY COME A

14 BUT IN MY DREAMS, I LIVE EACH MOMENT TO
THE MAXIMUM A

4 I DO THE CLUBS,

4 I'VE GOT THE MOVES,

6 I'M WHERE THE BRIGHT LIGHTS ARE B.

7 AND I PLAY THE BASS GUITAR B
(he boogies with his air guitar)

11 WHO SAYS I CAN'T HAVE MY ROMANTIC NOTIONS?

B {

5 NEVER SAY "TOO LATE
5 FOR CHASING A DREAM."
5 NEVER SAY "NO CHANCE" AA

5 WHO KNOWS WHEN ROMANCE AA
6 MIGHT SWEEP YOU OFF YOUR FEET? BB

7 HOPE IS NEVER OBSOLETE. BB

12 THERE'S A VOICE INSIDE MY HEAD THAT KEEPS
REPEATING

4 IT'S NOT TOO LATE.

4 IT'S NOT TOO LATE.

Figure 7: "It's Not Too Late (reprise)" Lyrics Chart (Harman 62).

Song Analysis: "Let's Not Talk About It"

"Let's Not Talk About It" is a ballad in a slow and deliberate cut time. The song is arranged in an A A B A A B format. This song is one of the strongest examples of alliteration and repetition used in a song in the second act. This creates a mood that emulates a prodding fight. The alliteration of the W's and D's in the phrase "what would you do about it," along with the use of that phrase in almost every A stanza in the song, establishes the tension.

The final phase also embodies the uselessness of Sam's pushing Barb for a reaction. The repetition of "nothing" three times by Barb, along with the gradual ritard over the last few measures, makes the end of the fight drag out slowly and painfully.

Everybody thinks about it sometime.
 SAM AND BARB. "Not me." ○ = Rhyme □ Alliteration

A { SAM.
 5 "WELL, THINK OF IT NOW,"
 2 I SAY,
 4 "FOR A MOMENT.
 9 TELL ME WHAT WOULD YOU DO ABOUT IT?"

A' { BARB.
 4 I WOULD FEEL SAD.
 SAM.
 2 SHE SAYS.
 BARB.
 4 AND UNHAPPY.
 SAM.
 9 "AH, BUT WHAT WOULD YOU DO ABOUT IT?
 11 WOULD YOU MAKE A SCENE AND YELL UNTIL
 YOU'RE HOARSE? A
 9 THROW ME OUT, AND SUE ME FOR DIVORCE? A
 10 HER ANSWER ISN'T EITHER ONE, OF COURSE. A

B { BARB.
 4 I'D DO NOTHING.
 SAM.
 2 SHE SAYS.
 BARB.
 2 NOTHING. } Repetition
 SAM AND BARB.
 2 NOTHING.

Figure 8: "Let's Not Talk About It" Lyrics Chart (Harman 67).

Song Analysis: "So Glad I Married Her"

"So Glad I Married Her" is a moderate up-tempo in 4/4, common time. The first stanza of the song has a very unique attribute when compared to the rest of the show. This special quality is that the first eight of the nine phrases in stanza A are all exactly even at 8 syllables long.

Also, the rhyme scheme of lines 1 and 3 with A and lines 5 through 7 the B rhyme scheme provides a relatively stable and standard framework. That along with the repetition of the phrase "so glad I married him/her," puts the emphasis on reinforcing "glad" as the heart of the phrase. The music also lends itself to emphasis "so glad". Of the entire phrase, the longest single note, as well as the highest point in the phrase, is the word "so." This already sets up for some implied doubt in the truth of the statements. Monica and Sam are singing more to convince themselves than each other.

O = Rhyme □ = Alliteration

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[MUSIC # 20—SO GLAD I MARRIED HER]

SAM. Can you blame me?
 MONICA. Who could blame either of us? We happen to be very lucky people.
 SAM. Lucky is right.

8 SHE COMES INTO TALK WHILE I SHAVE, A
 8 AND I'M SO GLAD I MARRIED HER.

MONICA.

8 HE LAUGHS WHEN THE KIDS MISBEHAVE. A
 8 AND I'M SO GLAD I MARRIED HIM.

SAM.

8 SHE'S WORRYING OVER HER CLOTHES B

MONICA.

8 HE'S WASHING THE CAR WITH THE HOSE. B

SAM/MONICA.

8 IT'S LATE AND SHE'S/HE'S STARTING TO DOZE. B
 8 AND I'M SO GLAD I MARRIED HER/HIM.
 7 SO GLAD SHE'S/HE'S PART OF MY LIFE.

A {

(LENNY and BARB enter on deck, dancing. He plays silent maracas and she has a rose in her teeth.)

SAM AND MONICA.

10 IT'S THOSE LITTLE UNEVENTFUL MOMENTS AA

SAM.

LIKE . . .

MONICA. . . . Like?

SAM.

5 VACUUMING THE RUG. BB

MONICA.

5 IT'S NOTHING INTENSE. AA

SAM.

5 JUST DAILY EVENTS. AA

SAM AND MONICA.

6 THAT GIVE YOUR HEART A TUG BB

MONICA.

B {

Figure 9: "So Glad I Married Her" Lyrics Chart (Harman 68).

Scene Analysis: Act Two-Scene Six

This is a difficult scene for Sam, because he is very torn about what to do. His superobjective is just *to figure out* what is going on between himself and Monica. As Sam enters, he attempts *to clarify* whether or not Monica notices the tension rising between them. When Monica refuses to speak up first, Sam decides to try *to explain* the circumstances that are sending mixed signals.

When Monica begins to joke about the tension, Sam begins to *question* her motives in the topics of conversation chosen (in other words, sex). When Monica attempts to brush off the tension as normal, Sam tries *to debunk* her argument by pointing out how he “find[s] it a little odd” (Harman 74). When Monica refuses to admit any real sexual tension between them, Sam decides *to test the water* by suggesting they talk about sex – not because it’s normal, but because “it is [their] way of sending signals” (Harman 74). This argument segues directly into Sam’s attempt to express his feelings for Monica through the song “Words He Doesn’t Say.”

Song Analysis: "Words He Doesn't Say"

"Words He Doesn't Say" is a ballad in 4/4, common time signature and is set in an A B A B A format. Each stanza is very regular, and all of its similar formed stanzas are identical in length and rhyme scheme. For example, all three A stanzas have the exact same phrase lengths (7/5/7/5/9/7/7/7) and the exact same rhyme scheme of A B A B C D A D. In fact, the C phrase from each stanza rhymes across the entire song with "go," "grow," and "so."

The biggest adjustment in the song is the tempo change, and rhythmic freedom allowed with the final stanza. This gradual change (not coincidentally) overlaps with the first time Sam refers to himself, instead of speaking solely about Lenny's and Monica's relationship. One adjustment we made to the score was to take the final note up an octave. For me, that really added a level of tenderness to the last moment of the song.

○ = Rhyme — = Repetition □ = Alliteration

ROMANCE/ROMANCE

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[MUSIC # 22 — WORDS HE DOESN'T SAY]

But I know what happens in a marriage.

A {
7 THERE ARE WORDS HE DOESN'T SAY A
5 SOFTLY IN YOUR EAR B
7 THERE ARE WORDS HE DOESN'T SAY A
5 WORDS YOU NEED TO HEAR B
9 THERE ARE PLACES WHERE HE DOESN'T GO C
7 THAT HE USED TO GO BEFORE D
7 THERE ARE WORDS HE DOESN'T SAY A
7 AND YOU MISS THEM MORE AND MORE D
B {
9 HE DOESN'T SAY THAT HE ADMIRES YOU AA
8 HE DOESN'T PRAISE YOU VERY MUCH BB
9 HE DOESN'T SAY THAT HE DESIRES YOU AA
8 OR THAT HE HUNGERS FOR YOUR TOUCH BB
9 SO MANY WORDS HE DOESN'T USE NOW CC
8 THOSE LITTLE NAMES YOU USED TO SHARE DD
9 AND THERE ARE DAYS HE BLOWS HIS FUSE NOW CC
8 AND THERE ARE NIGHTS HE'S JUST NOT THERE DD
A' {
7 THERE ARE WORDS HE LEFT BEHIND A'
5 AS THE YEARS WENT BY B'
7 THERE ARE WORDS THAT COME TO MIND A'
5 WORDS THAT MAKE YOU CRY B'
9 YOU HAVE SEEN THE GAP BETWEEN YOU GROW C
7 IT GETS WIDER EVERY DAY D
7 AND YOU WONDER WHAT'S BEHIND A'
7 ALL THE WORDS HE DOESN'T SAY D'
B' {
9 HE USED TO SAY WHAT HE WAS FEELING AA'
8 AND THERE WERE DREAMS THAT HE'D CONFIDE BB'
9 HE USED TO SAY WORDS SO REVEALING AA'
8 THAT YOU COULD SEE THE PAIN INSIDE BB'
9 NOW THERE ARE NO WORDS WHEN HE'S HURTING CC'
8 HE LEAVES YOU HANGING IN THE AIR DD'
9 AND THERE ARE NO WORDS LEFT FOR FLIRTING CC'
8 OR RUNNING FINGERS THROUGH YOUR HAIR DD'
A'' {
7 THERE ARE WORDS HE DOESN'T SAY A''
5 THOUGH HE KNOWS HE SHOULD B''
7 THERE ARE WORDS HE DOESN'T SAY A''

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A" { 5 IN THE WAY I WOULD B" ↗
 9 FOR THE TRUTH IS YOU DESERVE THEM SO, C ↗
 7 AND THEY'RE LONG PAST OVERDUE D" ↗
 7 ALL THE WORDS HE DOESN'T SAY A" ↗
 7 ARE THE WORDS I'D SAY TO YOU D" ↗

SAY THERE IS THAT...

Figure 10: "Words He Doesn't Say" Lyrics Chart (Harman 75-76).

Scene Analysis: Act Two-Scene Seven

As Sam ends his "Words He Doesn't Say," he wants *to praise* Monica so she feels as special and beautiful as he sees her. As he continues *to compliment* Monica, he gets to the point of idealizing her as "not just a pretty woman, but the pretty woman, the very ideal of a woman" (Harman 76).

When Monica begins to pull away, Sam attempts *to calm* her. But just as they are about to kiss, Sam has *to avoid* the moment, and get away as quickly as possible. Sam returns shortly to attempt *to rationalize* his feelings as opposed to his love and promises to his wife.

Song Analysis: "Moonlight Passing Through a Window"

"Moonlight Passing Through a Window" is a mixed meter ballad that alternates between 5/4, 4/4, and 3/8 times. This lack of a stable meter framework makes the phrases uneven in length and they seem to just flow out. While the song is short (only three stanzas long) it is set up in an A A B format.

The two A sections have an A A B B B rhyme scheme, and have five odd length phrases (with 7 syllables). The odd phrase length, along with a slight lilt to the end of each phrase, gives the effect of each line being difficult to get out. Sam seems to be choosing each word very carefully. The A phrases also use strong alliteration with R's and S's, which add a sensual texture to Sam's words.

The B section, which is considerably more flowing, and has much shorter phrases, seems to be Sam's safety net of nullifying the two A sections in case Monica is upset by what Sam is saying. In fact, all three lines in the B stanza use the same rhyme phoneme. This gives a more regretful flavor to the end of the song.

deaux
Story

[MUSIC # 24—
MOONLIGHT PASSING THROUGH A WINDOW]

(They break apart, guiltily. SAM moves to kiss MONICA again,
and she rises from the couch.)

SAM.

A { 7 I WAS THINKING SOMETHING RARE A
7 SOMETHING PRECIOUS WE COULD SHARE A
7 SOMETHING DONE WITH GREAT RESPECT B
7 WHICH WE'D ALWAYS RECOLLECT B
7 WHICH WOULD HAVE NO MORE EFFECT B
9 THAN MOONLIGHT PASSING THROUGH A WINDOW C ↓

○ = Rhyme — = Repetition □ = Alliteration

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A' { 7 I IMAGINED SOMETHING SWEET A'
7 SOMETHING TENDER AND COMPLETE A'
7 JUST A MOMENT TO EXPLORE B'
7 WHAT GOES ON BEYOND THE DOOR B'
7 WHICH WOULD BRUISE OUR HEARTS NO MORE B'
9 THAN MOONLIGHT PASSING THROUGH A WINDOW C ↑

B { 5 THAT WAS ALL I MEANT AA
6 ONE SINGULAR EVENT AA
5 BRIEF AND INNOCENT AA
9 AS MOONLIGHT PASSING THROUGH A WINDOW C ↑

Figure 11: "Moonlight Passing Through a Window" Lyrics Chart (Harman 78-79).

Scene Analysis: Act Two-Scene Ten

As Sam and Monica return to the condo, Sam has the superobjective of insuring everything is going to be alright between him and Monica. He begins by trying to *elucidate* Monica to the fact that they ended up doing the right thing. As Monica snaps at Sam, he attempts to *defuse* the situation and avoid an ugly fight.

Sam's last attempt is to *comfort* Monica by explaining there are plenty of options where they can still be best friends without a negative impact. Feeling defeated by Monica's lack of optimism in their future, Sam begins "Romantic Notions" as a final attempt to explain his actions.

Song Analysis: "Romantic Notions"

"Romantic Notions" is a ballad in 4/4, common time. Sam's solo portion of the song is in an A A B C form. This song is another fine example of alliteration used to texture a song. The most important element of the song is the flowing melody. The soft phrases and wide range of the stanzas provides softness to the texture of the song, which carries across into Sam's desperate

attempt to explain he will always love Monica and the idea of that will be enough to keep his life meaningful.

○ = Rhyme □ = Alliteration

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[MUSIC # 26 — ROMANTIC NOTIONS]

A { 5 WHEN THE SUN HAS SET A
 7 AND THE WORLD'S IN SILHOUETTE A
 3 PEOPLE GET A
 5 ROMANTIC NOTIONS.

A' { 5 ON A SUMMER NIGHT A'
 7 SHARING DRINKS BY CANDLELIGHT A'
 3 WE INVITE A'
 5 ROMANTIC NOTIONS.

B { 10 OFTEN WHEN I REACH THE END OF THE DAY AA
 5 I DREAM OF THE WAY AA
 3 LIFE COULD BE.
 5 GAZING AT THE STARS
 5 I LEAVE ALL MY CARES BB
 7 MY EARTHLY AFFAIRS BEHIND. BB

C { 5 DREAMS DON'T ALL COME TRUE A"
 7 LOOK AT ME AND LOOK AT YOU A"
 5 STILL, I CAN'T DENY B"
 5 DREAMS HELP GET ME BY B"
 3 LEAVE ME MY B"
 5 ROMANTIC NOTIONS?

Figure 12: "Romantic Notions" Lyrics Chart (Harman 82).

CHAPTER FOUR

ANALYSIS OF ROLES

When I begin working on a role, I divide my character research into four primary categories.

- 1) What is the location of the play and character?
- 2) What is the character's personal history?
- 3) What are the character's traits?
- 4) How does the character change and evolve over the course of the play?

Once I have really researched and intellectualized a character, I feel very comfortable living in their skin. While most of my theatre education has been in the styles of Constantine Stanislavski and Sanford Meisner, I also greatly attribute my character development to the many directors who have led and formed me as an actor over the years.

Character Analysis of Alfred

Location of Play and Character

Act one occurs in and around the city of Vienna at the turn of the century. In 1900, Vienna was still a monarchy (until 1922 in fact) and was a cultural hub of Europe. The capitol of the Habsburg Empire, it was full of artists, theatres, philosophers, and was a cultural melting pot for all of central Europe.

One particularly noteworthy figure in turn of the century Vienna was the father of modern psychology, Sigmund Freud. With his work in dreams, sexuality, and the human psyche, Freud changed the way people interacted and understood life.

Character History

As I began to work on who Alfred was, I decided to create an image of who he was before the play begins. In my mind, Alfred was born to a rich family in Vienna and was well educated as a child. As many young adults would in his era, Alfred would

probably begin receiving a stipend from his family when he turned 18 to establish himself in the world.

As Alfred grew into an adult, he and his friend, Theodor Dieling, spent their days enjoying rich life in Vienna and chasing the girls of the town. Until the point of the play, it seems that settling down or love were never priorities to Alfred. Instead, he enjoyed an active social life with the young debutants and an even more active sexual life.

Character Traits

When I began work on developing Alfred, I started with his physicality. As a proper European, he has good posture (partially in thanks to the clothing of the era, which occasionally included a corset for men as well). In my mind, Alfred is almost 40. This makes him still young enough to pursue a romantic fling, but also old enough for the era that he would be concerned about not having found love yet in life.

As I began to embody Alfred in rehearsal, I tried to experiment with how he moved. Because much of the play is in monologue letter form, there is a certain presentation and formality to the language. I decided I wanted to carry this formality into Alfred's movement. He makes much grander gestures and carries himself very high in the chest. Much like a peacock strutting around, Alfred leads with his chest and often is looking slightly down his nose.

Character Evolution

Looking at the arc of Alfred's life in the play, it seems his greatest moment of change is when he returns to Vienna from the country. At this moment, a totally different person is writing to Teddy. He is willing to sacrifice his social standing by taking a peasant for a wife. He certainly can afford to pay for his love, but the pressure of relationships across social circles would be incredible.

However, not only is he willing to socially change his life, he also suddenly has a new boost in confidence. He truly feels loved for who he is as a person and not just for his money.

Unfortunately, Alfred begins to regress into who he was at the opening of the show when he realizes that Josefine is wealthy as well. His opinion of the poor begins to crumble back to his previous belief of the poor as disgusting. He also seems to drop back into his shelled personality that does not feel loved. After all, the person who "loved" him was lying to him about everything else, so why believe that she loves him.

Character Analysis of Sam

Location of Play and Character

Act two is traditionally set in the Hamptons with the couples from New York City. For our production, however, New York shifted to Boston, and the Hamptons to Lake Winnepesaukee. While the original production was set in "the modern day," it was written in the 1980's and still has a great deal of that flavor. Like our locational adjustment, we also updated a few points in the script to set it in the current day.

Character History

Sam is a well-educated, upper-middle class family man. In my mind, he went to college with his good friend, Monica, but they

never were both single at the same time. So, while there might have always been some attraction between the two, they never acted on it. The year after they graduated, Sam married Barbra, and within a year, Monica married Lenny.

Sam currently works at a large firm, and he and Barbra have two daughters (twins). He is generally a happy person, but work is stressful, and now that Barbra has gotten a promotion, they are constantly juggling work with the kids.

Character Traits

Sam, as opposed to Alfred, is a laid back guy. Posture of the modern American is not that important. Especially since he is on vacation for the entire length of the show, Sam is not worried about formality. Also, over the course of the show, he does a good bit of drinking. This adds a more relaxed physicality as the evening continues. Sam also carries the weight of his job, children, and marriage on his shoulders, so he has a slight slouch to him at all times (unlike Alfred's puffed out chest).

In my mind, Sam is about the same age as Alfred (almost 40). This puts him old enough to have a very established home life and also to have been married long enough that the idea of an affair might have occurred to him. This also explains the lack of a libido in Barbra. Unlike Sam, Barbra seems a relatively asexual person. Sam, however, constantly thinks about sex. He even says, when singing about his sexual fantasy, that "every night I bag another gorgeous knockout" (Harman 62). This combination of a heightened (and under-satisfied) sexuality, an overwhelming and monotonous home life, a long held interest in Monica, along with the social lubrication of alcohol provides a perfect situation for the making of an affair.

Character Evolution

Sam has only a very slight arc to his evolution. A great deal happens in the show, but he does not really change that much. That said, he does still have an arc. As the flirting progresses, Sam begins to realize and accept the sexuality between him and Monica.

The more Sam and Monica talk about their marriages, the more sad their lives sound. Both feel underappreciated, are not sexually fulfilled, and fantasize about having more. Perhaps Sam's largest change is the eventual realization that he does love his life, and wife, but keeping dreams and fantasies is a healthy way to live outside of his own life without endangering all the elements he cherishes.

Playing Both Sam and Alfred

It was incredibly difficult to portray both the characters of Sam and Alfred in the same show. Not only is the sheer volume of material overwhelming, but they are incredibly different people. One fortunate difference between the two characters is the manner of communication they use. Alfred's monologue-based letters provides a formality in speech that carries into his personality and body language. Sam, on the other hand, uses comfortable dialogue and informal speech, which directly affects his body language and the way he interacts with other characters.

CHAPTER FIVE

CONCLUSION

Working on a show with such a small cast as "Romance, Romance," you quickly come to realize the volume of weight each actor has to carry in the show goes up exponentially. It was difficult to decide how to focus my thesis at first. There are so many facets to musical theatre as well as period drama, it was difficult to choose. I finally decided to just dive straight into the meat of what the play is about...romance.

Through researching sexuality in history, contemporary sexual norms, as well as the pivotal subject of having an affair, I gained a greater psychological grasp of how these characters function, and why they fall into a situation they all want to avoid. Along with the research, I took time to focus, and really to dissect my work as an actor from the outside. I was able to look back and see what in my process worked to produce a successful moment, and what forced more struggling.

Finally, writing this thesis helped me solidify my own acting style, by taking my favorite parts from everything I learned, and combining it into a single, organized summary.

APPENDIX
MFA Thesis Committee Chair Performance Response

MFA Thesis Committee Chair Performance Response

James Haynie

Alfred/Sam in "Romance, Romance"

Saturday, October 6, 2007

I attended the Saturday, October 6 performance of "Romance, Romance" at the News-Journal Center in Daytona Beach. James was featured in the production as "Alfred" in Act One and "Sam" in Act Two. This is my evaluation of James's work in both acts.

Act One takes place in Vienna at the turn of the century. The two main characters, Alfred and Josephine, are wealthy members of society longing for a change in their lives. The style of the piece is that of a Viennese waltz, which is represented in the music and poetry of the script's language. James's work was effective and representative of the play's stylistic demands.

To meet James at an audition, casting directors probably would not immediately consider him for the lead role of Alfred. James is not the traditional "leading man" type usually cast in this role. However, I was pleased to see James form himself into a leading man sensibility for the role of Alfred in this production. There was a command of the stage I have not seen in James previously, and he proved he is capable of handling leading man roles if given the chance.

I was pleased to see growth in James's execution of dance choreography. There was a fluidity I have not seen previously, and it enhanced his persona of the wealthy, debonair Alfred. The physical carriage was high in the body, manifested in the chest and core of the body. His language also was clearly executed with vocal colorization and tonal shaping, utilizing a full vocal range of speaking and singing technique.

Act Two takes place at a modern-day beach rental. Two married couples, Monica/Lenny and Sam/Barb, share the house, and it is revealed that Sam and Monica are best friends. Through the

course of the act, we also discover that Sam and Monica have an emotional connection stronger than that of just "best friends." The second act also requires a completely different acting/singing style, and James was quite successful in this transition from Act One.

Sam is a hard character to play, as he often times can be portrayed as too sarcastic and uncaring. James resisted playing a stereotype and shaped a Sam who was multi-dimensional and fully-realized. From his first entrance, it was clear immediately this was a different man. Sam had a different energy force - relaxed and carefree.

James easily maneuvered the emotional rollercoaster ride Sam goes through in Act Two. Scene work was clearly defined and detailed. There was a wonderful sense of strength in James's acting, singing, and movement. James displayed a passion and drive that made me care about Sam and his struggle to remain faithful to his wife. That struggle was clearly dissected in James's rehearsal process, and it showed in his performance.

It was quite rewarding seeing James tackle this material. The diverse demands of these roles are a huge challenge for any actor tackling them. I know James had some struggles in the rehearsal process, but it is clear he conquered whatever obstacles he had to overcome. This definitely was the quality of work I would expect for a graduate student in a thesis role. Congratulations to James for presenting such quality work.

Earl D. Weaver

Thesis Committee Chair

Coordinator of Musical Theatre

University of Central Florida

APPENDIX
COMMENTS FROM THE AUTHOR

October 17, 2007

Email message from BARRY HARMAN

Nicholas - Forgive my taking so long to write this, and for the brevity of even this message. We took our trip to Daytona on Sunday in the midst of readying a new home, and returned back to the job with a vengeance since my return. It won't all be done for at least another week yet, but I didn't want to wait any longer to contact you.

I just wanted to reiterate how much we enjoyed your production of ROMANCE/ROMANCE. I've seen many, many productions, and so often directors and or performers miss the point entirely, so each time I am watching a new production I begin watching with some trepidation. I was delighted to see how firmly both you, as a director, and your performers grasped the material and ran with it. The two leads in the first act took us on a delightful journey, and I was especially glad to see the 2nd Act being so well-limbed, by all four of the ensemble. When ROMANCE/ROMANCE first debuted in New York, Act One used to receive all the attention. Over the past years, that balance has shifted, and I believe most people (and reviewers) come away

preferring the 2nd Act (due mostly, we believe, to the sexual frankness that now exists on TV. In 1988, a musical about infidelity made a lot of the audience squirm in their seats).

Regardless, both acts stood on their own quite well, and the style of each was both well-defined but also utilized to great advantage. When I told my collaborator, composer Keith Herrmann, about your placing Barb and Lenny in the audience for THINK OF THE ODDS, he yelled into the phone, "That's a great idea!! Why didn't we think to do that?" It immediately told the audience that the characters were outside the play, observing it, just as we in the audience were, and I think that really helped the audience to feel comfortable with the piece. Add to that strong performances all round, and I ended up feeling very moved and touched by the characters and story. (And it's not like I don't know how it turns out). My partner Jay, who now has seen only three productions (we are together only a year or so) turned to me after and said, "Now I understand what this piece is supposed to be. They really "got" it." My sister also concurred; she loved the production (and has seen quite a few herself).

So kudos to you, your performers, your designers, and again - to your musical director and his players (and the sound engineer)! The score sounded incredibly lush, much more so than the recent one at Paper Mill in New Jersey, where they augmented the size of the orchestra.

Let me say again how pleased I was to have attended your production of ROMANCE/ROMANCE. We all had a splendid time. Please do send me the info on your performers.

Best,

Barry Harman

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